

Young Players Cause of Recent Acts of Rowdiness on Diamond

By TOMMY CLARK.
NOT since the time when the baseball magnates merely winked their eyes at rowdiness have there been so many breaches of deportment on the diamond as there are this season. These serious outbreaks between rival players on the field in the early season in view of the spectators have been so general that President Ban Johnson of the American league and Acting President Heydler of the National addressed themselves to the malfeasance with promptness and determination so the days of wrangling will not return. The quality of aggressiveness is a good thing for a player and a club, but when it reaches the point of rowdiness the game is going to suffer. Below are some of the recent disgraceful acts on the diamond.

In Brooklyn Third Baseman Lennox of the Superbas made an unprovoked

Tigers tried to steal home with two down in the ninth and was caught in the act by the Boston American League catcher and the runner had a mixup after the play was completed, the catcher striking at Moriarty as he lay on the ground. Other players got in before any harm was done, but it was necessary to spirit the Boston catcher from the park to avoid trouble.

More recently Joe Tinker of the Chicago Cubs and Second Baseman Egan of the Cincinnati Reds engaged in a lively scrap, Egan receiving the worst of it.

These recent scraps indicate that the young players are at fault.

It is a fact that the thin skinned youths have a hard row to hoe in the national game. Some of them have an exaggerated idea of their own importance when they get their first chance in fast company. They imagine that they are pretty near the

should be punished so severely by their club owners that there will be no repetition, because the extended suspension of a player often badly breaks up a team.

National League Pennant Fight.
The fight for the pennant in the National league promises to be as close next September as it was at the corresponding season last year, or closer. The race of 1903 was purely a three club affair, limited to the Cubs, the Pirates and the Giants, with all others outclassed. The battle for the flag so far has shown that there are more than three clubs to be reckoned with this year. All the second division teams have been strengthened, and there is not a club in the entire list just now that can be called a joke club. The Cincinnati Reds have shown marked improvement, and the St. Louis Cardinals have been playing better ball than for some years and will probably continue to do so. None of these clubs has any reasonable hope of winning the pennant this year, but the fact that they are all stronger gives the race an interesting aspect.

So far the Pirates look the strongest. A peek at the Pittsburgh National League team convinces one that the Pirates are one of the best balanced teams that Manager Fred Clarke ever commanded, and he has handled some pennant winners. Young Miller on second sack is constructed according to specifications. "Big Bill" Abstein, the former Providence player, who is holding down the initial corner for the Buccaners, is the best the team has had since "Kitty" Bransfield was handed to the Phillies in 1906. Bill is filling all the requirements expected from a man holding down sack No. 1. The shift that put Tommy Leach, the former third baseman, in the outfield has added batting strength to the team. Jap Barbeau, his successor, plays ball according to the company he keeps. A few seasons ago he essayed to cover third and short field for the Cleveland Naps. He made so many misplays that he was sent back to the minors. Barbeau always could bat, and he became competent as a fielder. Now he is back with the big show and going along well, because his associates are all playing championship ball. There is a youngster at short, John Honus Wagner, who promises to eclipse all previous records in the batting line before the season closes. This same fellow in a recent game made five hits in six times at bat and managed to steal second, third and home in one trip around the circuit. Honus is mauling the sphere at a 400 clip.

Clarke's pitching staff is in excellent shape. With Willis, Maddox, Camnitz, Lefield, Adams, Frock and the veterans Philippe and Leever, the Pirates have one of the strongest twirling stiffs in the league.

It is a harder hitting combination than the Chicago Cubs. The players are not so crazy about the big sums of money and do not own so many orange groves, gold mines, shoe stores, etc. Wealth is going to be a big handicap to the world's champions in their fight for a fourth pennant. They are not the same happy and industrious family they were before they became rivals of Mr. Rockefeller. There are breakers ahead for them. The club that the Pirates will have to



HARRY LORD, STAR THIRD BASEMAN OF THE BOSTON AMERICANS.

beat is the Philadelphia outfit, according to the present outlook. But it is going to be a close race all the way through, and important changes are likely to take place from time to time.

Chicago Americans' New Pilot.
To judge from his method of handling the team in the first few weeks of the baseball season Catcher Billy Sullivan is picked as an able successor to Fielder Jones as manager of the Chicago Americans. When it comes to knowledge of the game and ability to handle men Sullivan will prove just as efficient as Jones. Of course the work is new to him in a way, though he has always been Jones' principal adviser, and perhaps his additional duties will interfere with his work, but there is no one on the Chicago team so well fitted for the position as Sullivan.

It has been argued that a catcher has too much to do in filling his position—that is, if he be an intelligent one—to look after a ball team, but Sullivan is a man of capacity and may be able to do both.

DIFFICULT GOLF SHOTS.

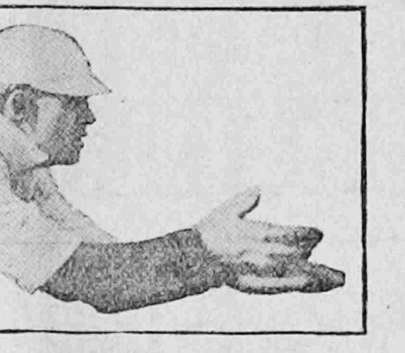
H. Chandler Egan Tells How to Get Out of the Long Grass.

Now that the national amateur golf championship again is to be played over the fine course of the Chicago Golf club at Wheaton the value of shots from rough grass is a topic among followers of the game. In other words, it is great luck or great skill to repeatedly drop the ball on the green from out of the grass. H. Chandler Egan did this on every round at Wheaton when he won the amateur title in 1905, the last time it was played there and the last time the western amateur was the winner. A Harvard graduate and former intercollegiate champion, Egan always was an honor to American golf and a student of the game's principles. This is what he once wrote to London Golf on his shots from the rough:

"For some reason which I cannot explain my tee shots for the last two years have shown a strong tendency to be wild in direction, and I have been given to slicing and pulling off

which accompanied the song Miss Faust executed on the dining table.

Ethel Barrymore in New Pinero Play.
Charles Frohman has completed an arrangement whereby, at the end of her present tour in "Lady Frederick," Miss Ethel Barrymore will be seen in a new play by Arthur Wing Pinero. This will be the first drama that has come from Mr. Pinero's pen since "His House in Order," which he wrote two years ago and which was acted in the United States by John Drew and in England by Arthur Bourchier.



the course at most embarrassing and unexpected moments. I have tried every remedy I could think of, but as yet have met with little success. As a natural result I have had a great deal of experience in playing out of trouble, especially from the long grass and clover which border most of the holes on American courses. Thus I was obliged to get out as best I could and have had to make a sort of study of the shot.

"During the championship at Wheaton many men who had watched the play asked me what club I used to get out of the grass with. They are the type of player that carries a heavy masher or patent iron of some sort, which they always use in long grass, whether the lie be good or bad or whether it is fifty or 200 yards away from the green. It really astonished them when I answered that I used every club in the bag for long grass shots, including driver and putter, the selection of the club depending on the conditions of the shot to be played. Of course some lies in the long grass are so bad that it is necessary to play a tearing shot with a niblick for the nearest fair green, but I have found the average long grass shot to be far from the bugaboo that it is supposed to be. I do not know another shot in the game that rewards skillful play better than the long grass shot."

GOLF IN FRANCE.

Joe Lloyd Says Game Is Making Rapid Strides on Continent.

Those who imagine that the increase in the popularity of golf is confined to Great Britain and the United States should have a talk with Joe Lloyd, the professional of the Essex County club at Manchester, Mass. Lloyd has been the professional there during the fourteen years the club has existed, and he has acted in the same capacity at the Pau Country club, in the south of France, for twenty-four years. He is at Essex county in the summer and at Pau in the winter. He says: "The popularity of the game over there is steadily increasing. Twenty-four years ago there were practically no golf courses in the country; now there are several excellent links and the number is steadily growing larger. At Versailles one of the largest and best clubs has a membership of nearly 700."

"At Pau a majority of the members are Americans, English and French, with a sprinkling of Russians, Italians and Spaniards. The English are not so numerous as in former years, for they have found they can get better courses in their own country. The French courses are somewhat crude at

present, but with the development of the game they are being improved." Lloyd is an Englishman and received his training at the Royal Liverpool Golf club, of which the Duke of Connaught is president. He left England in 1883.

Turning Point in Her Career.

The possession of such a vehicle should mark an important turning point in Ethel Barrymore's career as an actress. Anybody who has seen Miss Barrymore, even in one of her more recent plays, must have recognized the skill and the depth of feeling that have enabled her to fire with life and reality the roles selected for her. It is a sterling proof of Miss Barrymore's power as an actress that

she has thus obtained substantial recognition for so many stage characters that in manuscript must have seemed anything but convincing. The step from light if genteel comedy to the sound dramatic vehicle Mr. Pinero's play is said to be well therefore not call upon Miss Barrymore for any particular extra effort. Her part in the new Pinero play should bring her the greater scope she has always wished for.

SULLIVAN ONCE A SHORTSTOP
New Manager of White Sox Was Not Always Behind the Bat.

William Sullivan, the new manager of the Chicago Americans, was born Feb. 1, 1875, at Oakland, Wis. He attended school at Fort Atkinson, Wis., and played ball on the team. As a youngster he was a shortstop. When the team was on a barnstorming trip its regular catcher was injured. Sullivan went in and worked, although the position was new to him.

His first big engagement was with Edgewater, Wis. It was in 1897 that he joined the Dubuque (Ia.) club under Cantillon. He remained there for one year and then went to Columbus. Its franchise was transferred to Grand Rapids the next year, and in the latter part of 1899 Sullivan was sold to the Boston Nationals.

During the baseball war at the close of the 1900 season Sullivan "jumped" to Charley Comiskey's White Sox and has been with them ever since. He had one of the best years of his career in 1908. He took part in 137 games—more than any other catcher in

the league. Sullivan fielded .985 and batted .191.

PINCH HITS WHEN NEEDED.

Praise For Man Who Makes Them When They Do Most Good.

One of the most remarkable characters found in baseball is the pinch hitter, the man who can clout the package when men are on bases, the manager on edge and the fans on their toes. He may have four at bats marked against him in a game without being credited with a hit because no one happened to be on the bags. He is one of those who can hit only in a pinch.

One of the faithful has paid the following tribute to the pinch hitter:

"I have followed baseball for some years, and the more games I see the more I wonder at the mental and nervous makeup of the man who is sent to the bat in pinches."

"The pinch hitter is the most wonderful player of them all. There are men who can go through game after game, hitting fairly well all the time, but the chances are they will not make a hit when it is most needed."

Bernard Shaw has broken out again. This time it is in the form of what he calls "a short dramatic sermon of an exclusively theological character." I will be seen shortly at the London Afternoon theater.



PITCHER BOB EWING OF THE CINCINNATI NATIONALS, WHO IS TWIRLING GOOD BALL.

"The Midnight Sons" Is the Aurora Borealis of the New York Summer Stage

(From Our New York Dramatic Correspondent.)

"THE MIDNIGHT SONS" at the Broadway theater will undoubtedly shine with the glitter of the aurora borealis for months to come. The mid-night sun in the frozen north shines about six months. Possibly "The Midnight Sons" of the unfrozen Broadway will shine as long if the metropolitan public, both permanent and temporary, continues to relish catchy songs, good dancing, kaleidoscopic color flashes and humorous effervescence.

The recent opening of the play, a variegated combination of specialties, choruses and dances, which could be well described as a summer stage cocktail, was a gala night in New York, for everybody and his sister was there to see and hear Blanche Ring, Lotta Faust, George Monroe, Harry Fisher, Fritz Williams and Melville Ellis warm up in the rays of the calcium for an all summer sprint.

Glen MacDonough wrote the words of the play and Raymond Hubbell the music.

Miss Ring and Miss Faust carried off the feminine honor prizes in characteristic fashion, their songs "taking" instantly with the amusement craving populace.

Norma Brown, Linden Beckwith, Gladys Moore and Maybelle Meeker were also delightful in their respective roles.

"The Honeymoon Express."

There are eight scenes in all, five in the first and three in the second act. The most interesting is that which closes the first act. It is called "The Honeymoon Express" and shows the rear end of a Pullman, crowded with pretty women, all singing while going at full speed. The effect is carried out with the help of moving pictures thrown about the car in such a manner that the car seems to be in motion.

The effect on the audience is strange. As the car rounded curves the first nighters held fast to their orchestra chairs. The sensation was that of being on the cowcatcher of a locomotive closely following the Honeymoon express.

A Theater Set on Stage.

The opening scene of the second act is the interior of a theater on the stage, showing the boxes, orchestra and first and second balconies. There are perhaps 250 people in the audience on the stage, but the galleries are filled with people engaged for that purpose who have nothing else to do with the performance. There are also dummies in the background to give the effect of an immense crowd. The actors sing their songs and do their dances with their backs to the real audience, while the make believe audience joins in the choruses and otherwise helps out with the entertainment. A beautiful scene is the "garden

fete at the Pounceuponham hotel, Billonaire Beach, Fla." It is a garden scene with the two balconies of the hotel in the background, permitting a full stage for the dances.

Humor about "Gladys and her hunk of lunch" that makes such a hit with the women.

Two of the songs will prove popular. They were sung by Miss Ring

and are called "The Billiken Man" and "Rings on My Fingers." They went with such a swing that nearly everybody in the audience was whistling or humming them before the show was half over.

Miss Ring was called on to repeat the choruses half a dozen times. Miss Faust's best song was "The Sou-brette's Secret," done in the banquet scene in the first act. The dance



GEORGE MONROE AS PANSY BURNS JOHN D. MURPHY AS LILY BURNS

"The Marvelous Millers" contributed their grotesque but none the less graceful waltzes and two-steps, and Gladys Moore, who resembles Genee, danced on her toes. There were numerous other specialties, including Melville Ellis, who played on a miniature piano, assisted by six girls who performed on pianos which they carried to the stage under their arms, and George Monroe with his boisterous



THE OBSERVATION CAR SCENE

engaged Georgia Caine for the title role of "The Motor Girl," the new musical comedy which will open under their management and which will later have a New York summer engagement. The name of the character is Dorothy Dare.

Frederick Tringali

THE ACTOR AND THE AUDIENCE.

By Elsie Janis.

To be successful the actor must play on the sympathies and feelings of an audience, just as a violinist would on the strings of his instrument. If there is something the matter the response will be false just as surely as the note will be bad if the violinist sings badly.

This knowledge of audiences and of the way to appeal to them has been the gift of all our greatest people of the stage. Sardou studied audiences more than he did plays, and so did Mansfield. George Ade knows people, and he is human. He strikes the human note in his play and interests us. A player can detect instantly if there is something wrong in a performance or with the audience. There is a very subtle sort of telepathy which goes from actor to audience and from audience to actor that informs each of the exact state of what the statesmen would call the entente cordiale.

If the audience is uninterested or cold, then the actor knows immediately that his art has failed him. If the people in front are interested it helps the actor. Sometimes with a great success like "The Fair Co-ed," which generally strikes people from the very first on account of its youthful atmosphere, an audience on a particular night will be unresponsive. No matter how hard the people on the stage may work, they feel that there is something lacking, and the performance suffers in spontaneity just that much.

NEW PLAYS FOR OTIS SKINNER.

Otis Skinner is abundantly supplied with new plays, according to authentic reports. Booth Tarkington has written a play for him for one. The author of "The Man From Home" has collaborated with his friend and partner, Harry Leon Wilson, on a new and up to date American play in which the principal character is intended for Mr. Skinner's use.

Another play which the actor has under consideration is the work of Mrs. Josephine Parker, wife of a professor of chemistry at Harvard university. This, it is rumored, is a romantic drama of the type made popular by Fechter and Davenport, the giants of the palmy days in romantic drama. Still another new play of which Mr. Skinner has inquired from the pen of Lloyd Osborne, the stepson of the late Robert Louis Stevenson. There is no likelihood that Otis Skinner will be seen in any of these plays until next September, when he will again begin a New York engagement under Charles Frohman's management. He will continue for the balance of the present season in his present play, "The Honor of the Family." His tour will continue well into June and will cover all of the important cities of southern California and the northwest.